



T H E

NEW

FILLMORE

Volume 1

Number 7

November 1986



--Gary Sugiyama

- ▶ Performing arts: The Lab
- ▶ Neighbor in politics: now Angela Alioto
- ▶ Fair photos

Community news briefs and not-so-briefs

Sharing Thanksgiving in the new Mo

You can help make the upcoming Thanksgiving and Christmas holidays nicer for those in the neighborhood who need help by donating food and other items to local churches.

Sister Anne Bertain, who oversees Community Services for St. Dominic's parish at Bush and Steiner, will be putting together food baskets for Thanksgiving and is seeking donations of canned goods, bread, turkeys, and other items. Contact Sister Anne at 567-7824.

The Calvary Presbyterian Church at Jackson

Desk top publishing classes now set

The neighborhood classes announced last month in The New Fillmore for Desk Top Publishing, the latest liberating craze in personal computing, have now been established. They are being held by the H.S. Dakin Company, a neighborhood typesetting and printing and mailing services firm located at 3220 Sacramento Street, in the same block as the Vogue Theater.

Three classes of six hours each introducing the Macintosh Computer, core of the present desktop publishing opportunity, will be offered in November and December. The classes will be held on Tuesday and Thursday evenings Nov. 18 and 20 from 7 to 10 pm, Monday and Wednesday December 1 and 3 from 7 to 10 pm and Monday, Wednesday and Friday Dec. 8, 10, and 12 from 7 to 9 pm. The charge for each class is \$60 for the six hours.

A Pagemaker class will also be taught for people having completed the introductory

Brigid Bazaar

The St. Brigid Parent-Teachers Group will hold its annual fund raising bazaar at the St. Brigid School Gym, at the Broadway entrance off Van Ness Avenue on Saturday and Sunday November 15 and 16 beginning at noon on Saturday and 11 am on Sunday. There will be board games to play, booths with gifts, a cafe with food and deserts, a casino, and a raffle with a \$1,000 first prize.



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and Fillmore is also accepting donations which they in turn will give to The Emergency Food Box of San Francisco, a non-profit organization sponsored by the California of Churches. Contact the church at 346-3832.

The Seventh Day Adventist Philadelphian Church at 2520 Bush St. regularly provides free meals to the public on Mondays and Wednesdays from noon to 1:30 p.m. They will also be providing food baskets for Christmas. Persons who need a Christmas basket should contact Mather Carraway before November 17th at 956-4433.

Macintosh classes or having equivalent experience. Pagemaker is the premier typesetting and page layout program, and will be given on Tuesdays and Thursdays from 7 to 9 pm on December 9 and 11, and from 7 to 10 pm on December 16 and 18 and will be led by New Fillmore publisher editor and page composer David Ish. Charge for the class is \$100 for the 10 hours. Additional classes will be available in MacPaint, MacDraw, Microsoft Word, Excel, desk accessories, communications and other programs.

Anyone wanting further information should call 923-1171 and ask for Jana.

Coffelt hooked in plunge

Anne Coffelt, Inquiring Photographer and occasional significant contributor to the New Fillmore has dropped playing at the world's second oldest profession to turn a trick playing at the world's oldest profession in "The Big Plunge," a benefit comedy for the San Francisco Child Abuse Council, put on by the Fifth Business, a non-profit association of advertising and communications professionals in related fields.

Coffelt plays the part of a French hooker in the show, which includes such local media luminaries as Wayne Shannon, Mark Thompson and Cheryl Jennings.

The benefit performances will be held Thursday through Saturday November 6, 7, and 8 at the Palace of Fine Arts. The \$25 dollar a seat tickets, which are completely tax deductible, and include admission to a post-performance party, are on sale at all BASS Ticket outlets, including the Record Factory. Tickets may be ordered by phone by calling 762-BASS, and further information regarding the event may be secured by calling 332-4689.

THE NEW FILLMORE

The New Fillmore is published monthly from Box 343, 2443 Fillmore Street, San Francisco, CA 94115. Tel. 931-0515 (You should see the size of the box!) David Ish, Editor and Publisher, Ginny Lindsay, Art Director, Carol Tolbert, Production Supervisor. We warmly welcome letters to the editor, articles, fiction, poetry and notions. All submissions, whether real or imagined, must be either about something happening in the neighborhood (or at least partially set in the neighborhood if it's fiction) or written by someone living here.

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INSIGHT

THE FILLMORE

by Anne Coffelt



What did you think of the street fair?

Early Saturday morning, looking out my window at the corner of Bush and Fillmore, a cloudy, grey day forebode a gloomy weekend. But as we all know, the sun appeared miraculously and the feared crowds never materialized. Instead, the Fillmore got what it deserved, a great, jazzy weekend of people of all ages, kinds, shapes, colors and cultures, enjoying themselves and having fun. Congratulations to us all!

'Tamatra' Scott
Resident: "The Fillmore"



"It was a class act and was put on right. The entertainment was diversified but it's all jazz, which blends into the name Jazz and Art. I'm not a musician, but I love Jazz. I've been in the neighborhood since 1958 and the street used to jump. From the Hideaway to the Condor, the Texas Playhouse and right around the corner was the Club Alabama and the Champagne Supper Club, where nice people like Billie Holiday came in and did sets."

Barbara Conway
Secretary for the Fillmore Merchants Association
Employed at the Wash Palace
Resident: "The Fillmore"



"From the merchants standpoint, it was a success in so far as the neighborhood people enjoyed it. They didn't think it was another Union Street Fair, they felt the jazz music made it uniquely ours. Herb Caen gave us a good review, he said that we were warm and neighborly and that's what we aimed for from the beginning and I think we succeeded. The fair also inspired a 50% membership growth in the Fillmore Merchants' Association with new stores joining and old members coming back."

Virginia Zimmerman
Production Coordinator
Landor Associates
Resident: "The Avenues"



"The Fillmore Street Fair is really wonderful and I wish I had come earlier to spend the whole day here. I was over at the American Indian Festival and Exposition at Civic Center which was also very exciting. Then to come here and be a part of the blend and contrast of this cultural sea, it's just wonderful. I'm happy to be a San Franciscan today, just delighted."

Ada & Alexander Roloff
Mother and son; a student at St. Vincent de Paul School
Residents: Sacramento at Pierce



Alexander "I think it's pretty nice, and I saw some interesting things like the nice crystals and I enjoyed the Fillmore Fair t-shirts. I thought the jazz music was all right but I don't like rock and roll. I like selling chocolate mostly." **Ada** "I like the fact that it's not so big as the Union Street Fair and it's a good idea to have it take place in the middle of the street rather than booths on each side. It doesn't make it quite as crowded and breaks people up. I didn't buy anything however, I was so busy chaperoning my son, as he sold his chocolates, he's trying very hard to win a prize at the school."

Jaime Erben
Street Fair Merchant and Hatter
Afternoon Delight
Hats and Accessories
Resident: Livermore



"It's a wonderful area and the people have been extremely friendly. I really enjoyed the fair but saleswise for me it was only a medium success. Fairs in the outlying areas seem to be more conducive to sales. Because there are so many stores in the Fillmore, your competition is pretty high. People are used to being able to go to the stores and buy what they want at any time. I did do fairly well, however, because I had very unusual items."

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Clinton Chevron's Car Care Tips

Your car's lifeblood

Changing oil frequently is the single most important thing you can do for your car and it will substantially extend the life of the engine giving you many miles of trouble free driving.

Most car manufacturers suggest that oil should be changed every 6000 miles but you should do it every 3000 miles or every 90 days, whichever comes first.

While modern motor oils are truly scientific marvels they can't go on indefinitely fighting rust, acids, corrosion and harmful deposits as well as fighting friction and heat.

Overextended oil change intervals can lead to early engine breakdown increased oil consumption, poor gasoline mileage, dirty engine, ring and valve problems, crankcase slugging, inefficient engine performance and more repair bills. An oil change renews the additives, removes gasoline dilution, suspended dirt and metal particles, acid and water, and reduces air pollution.

It is also important to change the oil filter when you do an oil change as the old filter has about a pint of dirty oil which will be circulated back into the engine if it is not replaced.

I strongly recommend that your oil change include a lubrication which needs to be done approximately every 3000 miles also, an inspection of the air filter, all belts and hoses, a check of tire condition and pressure and the condition of the battery, a check of all fluid levels and a brake inspection. And last but not least a sticker for your door giving mileage at time of oil change, the date and the kind of oil used.

One last word: be sure to check your oil level when filling up with gas. An engine that is down a quart of oil has lost 20-25% of its protection.



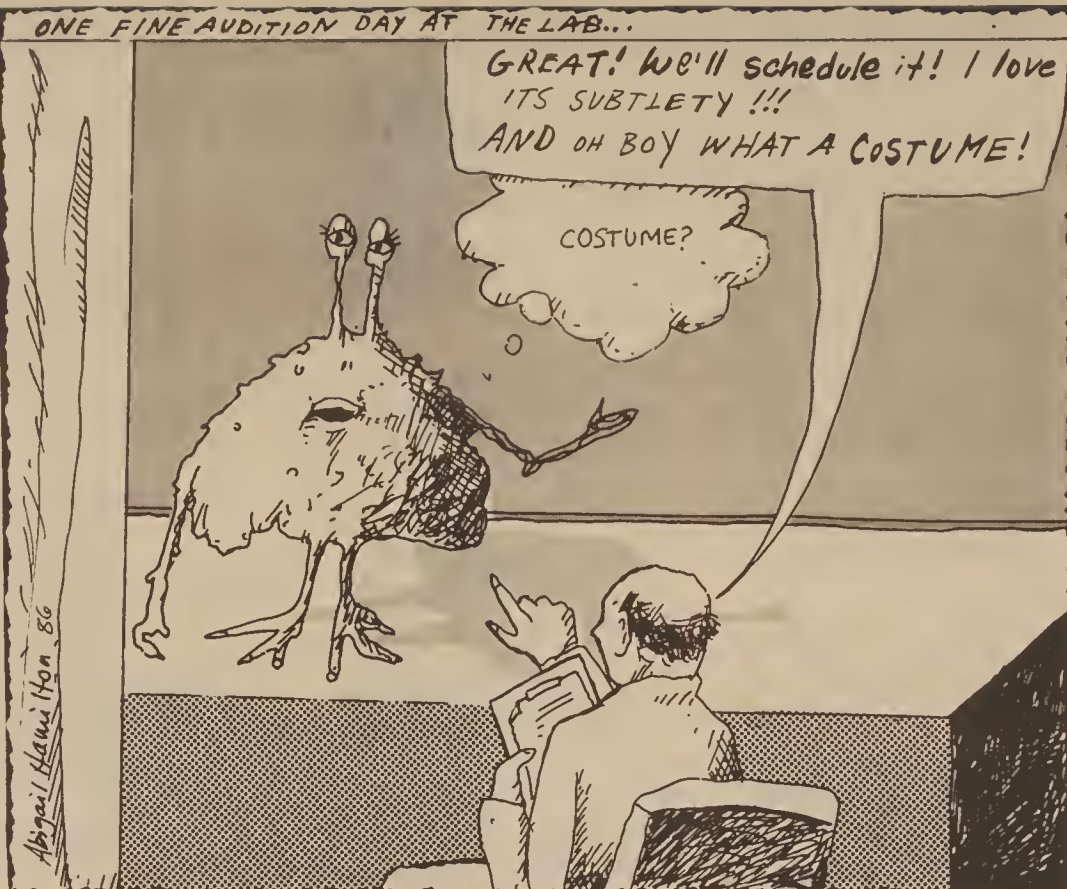
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The Lab. Your one-stop art shop on Divisadero in the new Fillmore founded two and a half years ago to showcase emerging as well as established artists in the performing arts. The Lab materialized when John DiStefano, present Artistic Director, walked down Divisadero and saw a man staring out of a storefront window. "I was curious about the place," DiStefano remembers, "so I walked in and started talking to him. At the time I didn't know the theater space even existed."

Two and a half years ago, DiStefano was completing a Masters degree at San Francisco State in the Center for Interdisciplinary Arts, (a program now titled Interarts). "I'm a musician and a performer. That was the basis for getting this space," he says. "I had a performance group with people at State and we needed somewhere to work." The man in the window it turns out, had lived at 1805 Divisadero for twenty years. He told DiStefano the mustard-colored, inconspicuous Victorian had been a hippie flophouse for most of that time. Now it came equipped with about thirty beds and remnants of fishnet hammocks, plus a past that included tenants Ken Kesey and the Merry Pranksters. DiStefano thought it the perfect history and sense of place for his performance group, Diversion Tactics. That decided it. The man in the window was moving out and he was moving in.

What DiStefano thought he rented included a downstairs storefront where the group could work, and rooms where each resident artist would live. After moving in, he discovered the theater space upstairs. At the time, a Masonic group was meeting there. A talk with the landlord moved the Masonics up the street and Co Lab, a theater/gallery space, was born.

The original Co Lab, today shortened to The Lab, was cooperative from the outset. Resident artists included performers, dancers, musicians, actors and writers. Each week,



Part of the crew/resident artists of The Lab, with founder and Artistic Director, John DiStefano, grinning from back-row middle.



Post Modern choreographer/dancer, Kaja Gam, is scheduled to appear at The Lab, Tuesday, November 18.

someone had to be janitor, someone had to throw the garbage out, someone had to sort through artists' proposals, and all had to agree on what type of performance would be presented. In the beginning days, most audiences arrived on the draw of the individual performance; Co Lab was not seen as anything more than a rental space. If an event got listed in the press, the common question was, "What, and where, is Co Lab?"

That's all changed, however. The Lab has grown over the last two years and now boasts a board of directors, an advisory council of well-connected and important people in the arts community, and has acquired nonprofit status. Today, DiStefano is the only original member still living at the collective. Everyone still shares The Lab's responsibilities, but there's much more involved than household chores these days.

RIDING THE WAVE OF NEW PERFORMANCE

These days, a new type of performance is surging through San Francisco. It is experimental, collaborative art. The Lab is just one of the many smaller theaters and/or galleries open to innovative, unknown performers—where audiences can experience theater, music, dance and visual art mixed with four-track tape loops, computerized sound or pulsing videos.

The Lab is unique as an arts presenter because it began not as a promotional organization, but as a space for artists to work on their art and possibly perform. "And that's exactly what we did," stresses DiStefano. "We started out small and we've been persistently working to promote emerging artists that are interdisciplinary and experimental in nature. I think of all the places in the Bay Area, The Lab is the most accessible to artists."

How were performers able to turn a rehearsal space and living quarters into a non-profit arts presenter? Enter Alan Millar. Millar and DiStefano had worked together on mixed media pieces at San Francisco State, and Millar had the.art.re.grup, an organization which provided the stagecraft for avant garde performances. Six months after the original Co Lab opened, they merged with

the.art.re.grup. Millar brought nonprofit status with him, and has been the major force behind The Lab's grant successes.

As a California nonprofit organization, The Lab splits the door half and half with each artist. Previously, space was rented to a performer or visual artist who would then recoup money at the box office. "We've gone out on a limb financially in order to become a presenter instead of a rented space," Millar explains. "At present we're losing money, but the change in status is what's opened the door to grants."

Without much money, The Lab works hard to survive. But there is energy, persistence and the will to see it through, in every member of the fourteen person collective. Millar toiled a year and a half writing grants until The Lab received its first. Now there's an optimistic test tube drawn on construction paper and fastened to their office wall. It's stretched four feet high and is topped by the words, '\$150,000 Goal.' Millar has been organizing a capital renovation campaign to completely revamp The Lab. He has targeted the Hotel Tax Fund, San Francisco foundations, local businesses and a hard-hitting membership drive as the best sources of revenue.

Previous grants from the National Education Association, IBM and the Hotel Tax Fund, among others, have been used to run the organization, do mailings for upcoming artists plus produce newsletters, press releases and a bi-monthly calendar. The donation of a Macintosh computer and LaserWriter have pretty much slicked up that process.

Presently, The Lab has been described by the Bay Guardian in these terms: "The decor is funky but the shows are hot." And they have gone on to tout some Lab performances as, 'Critic's Choice.'

LAB ASSIGNMENTS

What can you see at The Lab? As the Sunkist commercial used to say, "You never know what's inside." So read their calendar. Almost any night of the week there is something

—Continued on page 22

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Crime Watch

by Officer
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During the month of October in that area of our neighborhood covered by Northern Station from Geary to Vallejo and Steiner to Van Ness, there were no homicides or rapes, 15 robberies, 2 assaults, 27 burglaries, and 71 thefts, including 22 auto thefts.

In that part of our neighborhood covered by Park Station, from Broadway to Geary and Steiner to Presidio, officer Mike Gannon reports there were no homicides, 1 rape, 5 robberies, 12 assaults, 21 burglaries, and 41 thefts, including 13 auto thefts.

Some of the more serious crimes in our neighborhood during the month of October included the following:

Petty Theft:

At 3:30 in the afternoon of October 3rd, four men entered Cottontail & Me. Two of the suspects engaged the shopkeeper in a conversation while the other two went to the rear of the store and took some property. The four fled the store, but the shopkeeper and another man chased the suspects and recovered the property.

Petty Theft/Shoplift:

On the same day, at 7 pm, a woman entered

the Doris Boutique, looked at several items, and left. After noticing a tag lying on the floor, and discovering that a blouse was missing, the salesperson called Voila, and asked the clerk if the suspect had entered that store. After confirming that she was there, both salespersons confronted the suspect, who fled down Fillmore Street and was not found.

Petty Theft/Opportunist:

On October 11 at 3:30 pm, a shopper in The Company Store neglected to keep an eye on her purse while trying on a pair of shoes. She discovered that her wallet, including \$300, was missing, but though she and a witness had observed a 40 year-old woman, approximately 5'6", with black hair, dark clothing, and a protruding lower lip "casing" the store, neither actually saw the wallet being taken.

Petty Theft/Shoplifting:

At approximately 2:30 in the afternoon of October 19, two suspects entered The Producer; one spoke with the clerk while the other removed a shirt from a shelf. They both left, without paying for the shirt, and fled in a cab.

Safety Tips...

Watch out for shoplifters! Beware of:
People who come into the store and divert the attention of the employees;
Groups of juveniles;
People who wear heavy clothing on warm days;
Those who carry empty shopping bags or an excessive number of packages;
Persons who loiter in the rear of the store.



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What makes Angela Alioto run?

Some of you may know neighborhood resident Angela Alioto by the colorful red, white and blue campaign posters proclaiming her candidacy for the San Francisco Board of Supervisors hung throughout the city and most prominently in many of the Pacific Heights mansions along a particular block of Pacific Street known as Alioto Row. Others recognize her as the daughter of San Francisco's colorful and charismatic former Mayor, Joseph Alioto, and a vast public confuses Angela with her mother, Angelina, because of the similarity of names. But Angela Alioto is currently making a name for herself as she seeks election to unseat her avowed opponent, incumbent Supervisor, Wendy Nelder or any of the other Supervisors up for re-election, Richard Hongisto, Doris Ward, Bill Maher and Nancy Walker.

Alioto, 36, is a USF Law School graduate awaiting the results of the California State Bar and presently employed in her father's law firm. Her Memphis style-art deco office on the twenty third floor of a financial district highrise was the scene of the interview written below and the second of four encounters with Alioto, a frank and outspoken political hopeful. The first was at a benefit cocktail at her father's home, the third, a walk down Fillmore Street on a sunny Saturday afternoon as she informally met with local merchants and passed out campaign literature to any and all passersby. The last meeting took place at a "heavenly birthday lunch" with a menu complete with Celestial Salad, Angel Wings Bolognese, Divine Veal and Angel Food Cake, a fundraiser staged at the "Campaign Headquarters", Enrico's Restaurant on Broadway, organized by her mother, Angelina and step-mother, Kathleen and playing *certainment* on the translation in Italian of Angela, Angel.

Along this gala campaign trail, Angela has made contact with thousands of San Franciscans. Over the past several months, she has been running for office in high gear, visiting countless neighborhood bingo games, attending numerous lunches at local clubs and associations, traveling with her opponents all over the city to claim the allotted ten-minute slot to present her campaign at dozens of candidate nights. Her literature states her chief campaign issues as "I will work to build affordable housing for the elderly, for a return to neighborhood values and for a City Hall where people's interests—not special interests—dominate the decision making process." All of these activities are her way of getting the message across before election day on November 4th: "Hi, I'm Angela Alioto and I need your vote."

How do you feel about the changes in the neighborhood?

"I love what's happened on Fillmore Street, especially the block between California and Sacramento. I think that's been great, on the other hand, I don't know what had moved out, I don't know who it hurt to be like that. So I don't like to say that's the way I want everything to be, because I like to be there at the



Angela hanging out with campaign workers at a well known bus stop. Would you like a pamphlet?



Angela with her famous father, Joe.

beginning, if and when there is a problem. If a small merchant, like what has happened all over Haight Street, has been moved out for a Round Table, that's not good. That really hasn't happened overtly on Fillmore. Fillmore has retained its uniqueness. It might have sold out to people who could afford higher rents but it still has retained its flavor, which is real important." Alioto favors the establishment of a commercial rent arbitration board which would work with both tenants and landlords to resolve disputes, failing this, she is an advocate for commercial rent control.

Who do you feel actually represents your true constituency?

"The people I've been meeting at the bus stops for the last six months, every single morning. They all know me, it's amazing. I've been to every single bus stop from Embarcadero up to Glen Park, the entire underground MUNI system and the major Sunset, Geary Street and downtown areas. I also do about four Bingo Nights a week. I'm not getting the endorsement of the small clubs, I'm not going to get it, I'm a risk. I've gotten some great endorsements and I really appreciate them, like the Fire Fighters, Operating Engineers, Local 38 (Plumbers Union run by controversial leader, Joe Mazzola) they've all backed me. That is really risky of them to do that because they've got very important issues in front of this present board that needs voting on and you better believe the present board isn't going to like it when they find out they've backed me. They're going to suffer, it's a risky deal."

A recent poll on the Supervisor's race conducted by Mervin Field and published in the *Chronicle* on October 21, indicated that Alioto had 24 percent of the vote and was most strongly supported in the Sunset-Twin Peaks area and among older voters who remember the "good old days" of her father. She ran the lowest in an area which included her own Pacific Heights neighborhood along with Telegraph Hill and downtown. Alioto isn't worried about the polls, however. She was quoted in the *Chronicle* as saying "I knew I'd be low in the polls." and predicted that her TV commercials and a mass mailing would garner increased support among the electorate. During the walk on Fillmore Street she maintained, "I don't believe in the polls. My father's poll, a week before he won the Mayor's race was seventeen and his opponent had forty three."

On Campaign Contributions:

"Because I'm on the ballot backing Proposition M (downtown growth control measure), I've lost the construction people's funds, but I don't want their money. As long as I can keep this thing afloat myself, I will. You can't tell me anyone who keeps giving you money, you're not going to feel some kind of debt owed when they come in front of you. So I don't have that money and I'm glad, it means I'm totally on my own. Because of my position on Proposition M, I've lost a lot of those endorsements. A lot of places I'm Dad's daughter, i.e., the Gay community couldn't back me because they felt he was not their friend. Even though they wanted too. With general contractors, I'm not enough Dad. So my constituency is definitely the people on the street."

Campaign contributions are now limited to \$500 per individual. So far Alioto has raised several thousand through her immediate family, and additional monies through supporters and cocktail fundraisers, but the lionshare of the campaign is financed by Alioto herself. "Right now I have \$220,000 in and it will probably end up being, I don't know \$290,000 or \$300,000. Kevin Starr spent \$460,000 and didn't win. That's very intimidating."

Your campaign literature states strongly that you are running in opposition to Wendy Nelder, Why Wendy?

"Because she is incompetent, basically, but that is kind of a harsh way of saying it. A non incumbent has not beaten an incumbent in twenty years other than Maher beating Dolson. With that kind of record, at the beginning of my campaign, we sat down with all the records of the incumbents and the one I disagreed with the most, was someone I decided to challenge. I not only disagree with her record but some of the stuff she has done is totally ridiculous. Racing to Paris to get toilets that have killed two young kids, I think is ridiculous."

Well let's say that just about any mechanical object, a car for example, can kill a person...

"Well we don't have any toilets that kill people. She has also voted against toxic clean-up, the clean water act, and against extending the 1964 Civil Rights Act that allows minorities to vote. I don't

Continued on page 19



TRAVEL TALES

By Susan
Campos



Still trekking:

The Inca Way

My last article about trekking in the Indian Himalayas brought an unexpected, but welcome response. Readers wondered if I could offer travel and trekking tips about another chain of mysterious mountains—the Andes of Peru.

I haven't walked the Inca Road myself, but Angela Deonier, one of the globe-trotting staffers at Pacific Heights Travel, has just returned from an Andean adventure tour.. Her glowing recollections have everyone in the office making plans about Peru.

The minute you step off your jet in the ancient Incan capital of Cusco, you've entered another world. You're thousands of feet up in

the rarified air of the mountains and looking out at a city with roots that are lost in the mists of the Pre-Columbian past.

What makes Cusco so special? Well, how many other centuries-old capitals do you know that are built in the outline of Puma? The mystical precepts of the founders decreed this shape. But you won't see it from the air, alas, because the rust-colored roofs of the city blend into the surrounding hills as if the mountains themselves had spawned this settlement on the banks of the Urubamba river.

In town, you can walk an Incan road that begins in a lively market square and ends at the ruins of a temple to the sun. Within the temple ruins you'll now find a modern Cathedral that serves the spiritual needs of the present-day city.

Most citizens of Cusco are Cuscua Indians. The original Peruvians and descendants of the great Incan Empire, the Cuscua, still dress in traditional style—plain layered skirts and knee socks for the women, rough woven clothing and sandals for the men. You'll also see some Cuscuan women topping off their traditional attire with high white top-hats—a sign that the wearer is bi-lingual, speaking Spanish as well as her native Cuscuan.

Cusco is the jumping off point for your Andean adventure. You can choose your favorite form of challenge, be it river rafting, mountain trekking or daylong hikes down jungle trails.

The river rafting route will take you to Písaq, a small market town on the Urubamba River. Písaq nestles in a lush valley at the foot of a mountainside carved into terraces by centuries of patient Incan labor. Atop the mountain sits an ancient city rising in three tiers. The first and lowest level was built for commoners. The middle level was set aside for religious ceremonies. And the heights with their awesome views were reserved for the powerful and mysterious caste of Incan priests.

Sundays in Písaq are market days—as they have been for many hundreds of years. The town bustlers with people from surrounding villages on market day. They come laden with woven and knitted goods, wooden artifacts and local produce. Nothing changes hands in the Písaq market without a healthy haggle over its price. The haggling seems to give the participants almost as much pleasure as the sale itself.

For adventurers who put more trust in shoe leather than oars, one of the most popular treks in Peru takes you up the Machu Píchu trail. Machu Píchu is the name of the most breath-taking of all Incan ruins -- an amazingly intact city that thrusts 6,000 feet into the clouds atop a mountain plateau protected by nearly

vertical cliffs. The cliffs drop almost 4,000 feet to the Urubamba River.

The Machu Píchu trail consists of restored portions of the Emperor's Road that once linked all the cities in the Incan Empire. The trek to the city starts with a two-hour drive from Cusco. Once you leave the car, you have 30 miles to go to Machu Píchu. It takes four strenuous days trekking. Seven and a half miles a day may not sound like much, but remember, you're climbing cliffs up to 14,000 feet above sea level.

You'll be distracted from your efforts by the ruins of ceremonial bathing sites that line the trail and grow more numerous as you approach Machu Píchu. You'll pant across four mountain passes and enter fragrant eucalyptus groves populated almost exclusively by butterflies, hummingbirds and lizards. There are no crowds up this high. In fact, during the whole four days, you're unlikely to meet more than a dozen people who aren't part of your trek.

The climax of the adventure is at hand when you reach Puyupata Malka (the Tongue of the Clouds) at 14,000 feet. From this promontory above the clouds, you gasp at an uninterrupted view of snow-capped Andes peaks stretching beyond your range of sight. The severity and solemnity of this peak, combined with the effort you've made to climb it and the knowledge that you've reached the highest point of the trek, all blend together in moments of unforgettable exhilaration.

Now you start down toward Machu Píchu at 6,000 feet. This last section of the trail was discovered just five years ago and has an atmosphere all its own. Even in the heart of the Incan Andes, it seems especially misty, mysterious and otherworldly.

Three miles from the goal, you encounter yet another ruin, an

Continued on page 21

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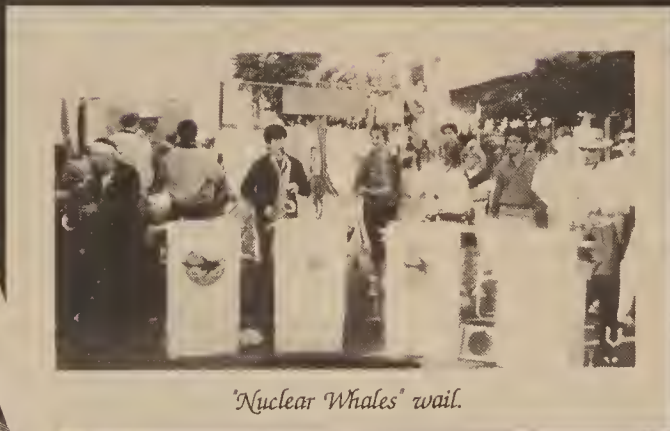
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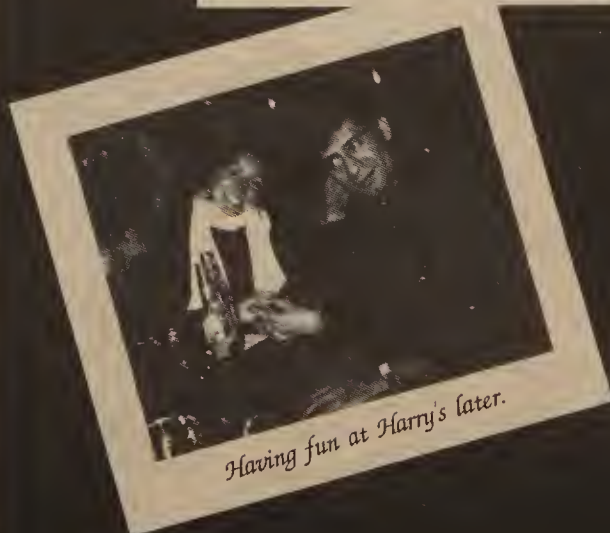
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Up and Down The Fillmore

by David Ish

THE STREET FAIR turned out to be a mellow surprise for practically everybody, once the rites of passage and/or altar nerves of having a street fair For The Very First Time were passed through. I must include myself in this, if editorial integrity, or some reasonable semblance of it, is to prevail. It was in fact a very happy affair, with great weather after the burn-off of Saturday's morning fog. The crowd was small and gentle, and the music was great, not only the main stage mainstay jazz, but a fine weird group called "nuclear whales" that blew some kind of very nice horns. And despite more jewelry than anyone either with or without a girlfriend really cares to see, there seemed overall a pleasant and amiable mix of wares.

An irony of the unfolding events which resulted in this very pleasant product is that many of the residents of the new Fillmore, including myself, who were initially unhappy and disgruntled, turned out to be pleasantly surprised and pleased, while many of the strong initial supporters of the fair, specifically key merchants, (that's called being specific without naming names) turned out to be displeased and disgruntled, not so much by the quality of the fair, which almost everyone attested to, but by the contractual process of exhaustion with Terry Pimsleur reported last month in this column. Even the sweet taste of the fair itself did not seem to alleviate the soured negotiation process for all of the merchants, some of whom were still left with less than happy feelings about the three year contract they had albeitly freely agreed to sign.

Another irony of the fair is that its success with

pleased residents may be due to its relative lack of commercial success. That it did not draw a large crowd was very pleasant to those of us who live here, less pleasant to those local merchants and fair merchants whose success is measured by crowds and the volume of business they ring through the register or across the credit card machine. Short notice precluded significant advertising of the fair to outlying areas, and that made the turn-out light and easily accommodated. Next year, if the disgruntled merchants get their way and insist the Pimsleur Group advertise more, it may result in crowds that please the merchants but disenchant the residents. Did somebody say there was a way of pleasing everyone? Where is it? Where is it?

After taking Terry Pimsleur to task (or was it to shreds) in last month's column, what should I find myself engaged in at the fair itself but an hour-long conversation with her husband, who of all things found my diatribe to be completely unfair. Since she hadn't returned my phone calls and he lives with her, I tried to point out we probably had two different perspectives on the matter. As a journalist (he works for a downtown newspaper called the San Francisco Chronicle) he was sympathetic with my stance, given the unreturned phone calls, which of course forced me to fall back on rumor, innuendo, and maybe, in a sense of desperation, even the straight goods. But he stood by his story like a good husband and a good journalist, and insisted that the Pimsleur fair in the long haul would be a good thing for Fillmore Street, and that if Terry had a shortcoming it was not in creating good PR for other people, but in creating good PR for herself. In the course of our discussion he was able to point out that there were several larger issues such as commercial rent control or commercial rent stabilization, on which it turned out that Terry and I agreed. Then he made me really feel bad for taking her to task for enthusing over the Victorian 7-11 on Union Street, which, he said, was a forced

Continued on page 12

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Local photographer Proctor Jones with State Senator Milton Marks and (gasp) The New Fillmore's own Anne Coffelt at the preview opening October 20 of Jones' landscape photographs of the Soviet Union, "The Russian Scene." Many of the prints on display were included in a 1984 book "Classic Russian Idylls," which won praises and a personal phone call of thanks from President Reagan who saw the book just prior to his first summit conference. The prints will be on display through December 31 from Thursday to Saturday from 2 to 6 pm at 3228 Sacramento Street.

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New Fillmore finds oysters coming out of shell

The Pacific Heights Bar and Grill with its oyster bar listing twelve to seventeen types of fresh oysters every day is bringing their Oystermania to the New Fillmore.

Oysters - marine, bivalve mollusks of the family Ostreidae, include hermaphrodite and male and female types and are found throughout the world. Many of the more than fifty living species of oysters are used for food.

The Greeks, Romans, and ancient Britons enjoyed and raised oysters. Queen Elizabeth I loved them, and from Louis XIV to Casanova, oysters were the delight of the upper class. Our American colonists were kept from starvation by them. Today, oysters are good for your health, in great supply for the gourmand and a treat for the gourmet.

Pacific Heights Bar and Grill, in fact, is hosting an oyster festival every Tuesday night. Owners Craig and Susan Bashil and chef Lonnie Williams have added tempting oyster fare to the menu, including oyster fritters made with corn, an oyster chowder with fresh vegetables, and an oyster loaf. A special selection of white wines and champagnes will be available by the glass and bottle.

A press preview dinner was held Tuesday, October 21. The bill of fare included assorted oysters on the half shell, the Bretons with a salty pungency, and the Hog Island Sweetwaters with an almost decadent watermelon taste, were especially good; chilled Golden Mantles topped with a mild

cucumber relish and chilled Malpeques with shaved green chilies and lime juice; creamed Willapa Bay oysters wrapped in pasta; wilted spinach with Quilcenes and Pancetta, a delicious salad with a buttery, spicy quality; barbequed Portuguese oysters Creole style and broiled Hog Islands with shallot and parsley sauce; and, warm Yaquina Bay oysters with Chardonnay Sabayon, a rich, creamy almost dessert ending.

Accompanying this oysterphile extravaganza were an Iron Horse 1983 Brut, Grgich Hills 1984 Fume Blanc (the outstanding favorite at our table), Raymond 1985 Chardonnay, and Flora Springs 1984 Barrel Fermented Chardonnay.

Bill Marinelli, a local oyster wholesaler regaled us with stories of the care and feeding of the delicate mollusk and its marketing throughout the evening.

This unique menu is not as yet available to the general public, but you might try making some of them at home.

For those of you in the new Fillmore who enjoy cooking, here is an oyster recipe that is especially good accompanying the Thanksgiving turkey:

OYSTER AND CORN PUDDING

2 cans cream style corn 12 oysters 2 eggs 1/2 cup heavy cream 1/2 small onion, chopped 2 Tbls. butter or corn oil cracker crumbs salt, pepper, nutmeg to taste squeeze of lemon. Saute onion in 1 T. butter until translucent.

Add oysters, salt, pepper, and squeeze of lemon and saute until edges of oysters begin to curl. Beat eggs and cream lightly, add nutmeg, freshly ground if possible, and combine with creamed corn. Pour half of corn mixture into casserole dish; add oysters and onions and the rest of the corn. Top with cracker crumbs, dot with remaining butter, and bake 40 minutes in a preheated 350 degree oven.

If you live in the new Fillmore and time is short and you hate to cook, next time you are having a glass of white wine or champagne, just open a can of smoked oysters and you too will become an oysterphile!

--Herb Gorr

Herb Gorr is a food writer visiting the new Fillmore this month from St. Joseph Michigan.



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UP AND DOWN FILLMORE

From page 10

compromise she was able to insist on when the chain only wanted to put a generic 7-11 there, and that contrary to Terry stealing other people's ideas, which I had suggested in my column, the 7-11 people had in fact stolen *her* idea, and were claiming the architecture she had insisted upon as their example of how well they blended into neighborhoods. And then, commenting once again about my negative column on Terry, he used the silly little word "libelous." Hey, Terry, everything ok?

WATERED DOWN VERSION A couple of righteous citizens were walking by Grand Central Market last week when they esped a buring awning, and ran quickly to the Rolling Pin Donut Shop for a cup of water to quench the flame. The fellow behind the counter insisted on 15 cents before he would part with the cup, which one of the righteous citizens paid, rather than haggle while Grand Central's awning went up in smoke. Now to make this a perfect Good Samaritan story all we need to do is find a good lawyer to sue somebody for something.

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Looking Good

by
Elana

Tricks of the trade, or are you a cosmetic klutz?

Have you ever had trouble keeping your make-up on all day . . . poked yourself in the eye with your mascara . . . got to your office only to notice that what you thought was a natural looking application of blush was in reality a neon stripe across your cheek? All of the above and worse have happened to me. Over the years, I've learned a few simple and easy ways to avoid these situations which can ruin an otherwise wonderful day.

To keep your eye make-up on, start by allowing your moisturizer to set a least five minutes. Then apply an eye shadow base—that is, a special cream with talc in it. It makes the eyelid an even-colored canvas which holds your eye make-up on. City Lites makes two good ones called "Eye Lightener Fixative." One comes in a flat compact and the other in a tiny bottle. Just apply sparingly, either with your fingertips or a sponge. Cover the entire lid—ash to brow—and keep your lids lowered until it sets, about a minute or so.

Pencil liner and pencil shadow are certainly popular these days and they come in a wonderful range of colors, but they tend to melt away when we get warm. One way to make them stay on longer, especially if you want a more defined line, is to go over them with a powder shadow of the same color. This really sets the pencil. Use a small slant brush. Dip it in powder shadow, then tap off the excess powder into your hand, and go over the liner gently. If you want an even softer look, one that gives an illusion of thicker lashes, apply only powder shadow, with a slant brush, near the lash—upper and lower. Then smudge it with a pointed sponge shadow applicator. "Joan Simmons" makes great make-up brushes and the best pointed sponge applicator I've seen.

Eyebrows will stay on longer as well if you use a powder rather than pencil. La Femme makes "Brush on Brow" in about six colors. They come in neat little compacts with mirrors and a tiny telescope brush. This goes on faster and requires less talent than a pencil.

Remember to use a clean brow brush afterward for a more natural look. If you do use pencils, there are products to use over them to keep your brow from printing itself on your dance partner's cheek. "Set to Stay" is a liquid you brush over the brow and let dry. Then, there is "Perma Brow" which I've been selling for about twenty years. It comes with its own remover.

If you want your eyebrows to stay straight up (a la Sophia Loren), use a movie studio trick—brush them up and apply split gum, a liquid adhesive used to attach false beards.

To keep your lip pencil on even, after your lipstick has worn off, apply "Lip Sealer" over just the pencil line. To help your mascara to stay on, and at the same time make your lashes look a bit thicker, first apply a little translucent powder to your lashes.

If you ever poke yourself in the eye while applying eye makeup, here's a sure-fire way for that to never happen again. Always work with two mirrors—one flat against the wall, like a bathroom mirror, and another one that you can move and angle close to your face. The flat mirror is used when you step back to get an overall look at what you've been doing -- you should step back often! Use the movable mirror when applying mascara—o the upper lashes, hold the mirror below your nose, tilt your head back slightly and lift your lids while looking down your nose to the mirror. (This sounds much more difficult than it really is). Now you're in control—from this angle, you can see exactly where your lashes begin and where you should put the brush. To do the lower lashes, tilt your head forward and your lower lashes will move away from your skin.

When applying mascara, it's a good idea to use a "Sepralash" from England after each coat. This is a small, tortoise lash comb with tiny gold-plated teeth to feather the lash. The teeth are much finer than the common plastic mascara combs and safer to use than a pin. When using your Sepralash, tilt your head in the same direction as with the application of mascara.

Recently, I found a tool that can make an artist out of anyone! It's called simply "The Blender." I don't know how I lived without it until now. It was created by San Francisco's very own famous makeup expert, Coreen Cordova. It's a small paddle with lambswool (which is washable). It is the best tool for mistake-proof blending of blush and make-up. It's terrific for eliminating the lines where the blush starts. Should you be heavy-handed with your blush, you don't have to

take off your whole face—just go over it with "The Blender" and you're back where you wanted to be. Blush has never looked so natural or been so easy to control.

I hope some of these tricks will solve some of your make-up problems—they certainly did mine!

All of the products recommended in "Looking Good" are available at all 3 BEAUTY STORE locations (Fillmore Street and three others.) If you have any questions, come by and our experts will point you in the right direction!

"Looking Good" appears monthly in The New Fillmore. Elana Laub is co-owner and vice president of BEAUTY STORE.

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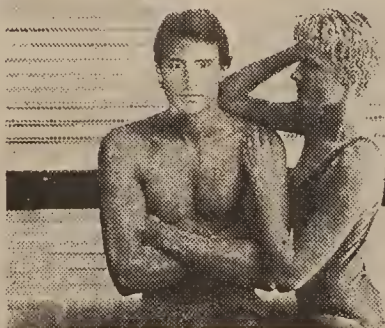
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The New Fillmore -- After a Fashion

by Kathi Wheeler

The Jean Scene

Blues, denims, dungarees, jeans ... somehow those words conjure up more than clothing. There's a sense of frayed fabric or indigo dye that is mixed in our blood. In this country, for the last few generations, is that what we've meant by blue-blood? True blue? Hasn't everyone had a favorite pair of 1) straight-legged roll-ups, 2)hip-hugging bell bottomed, 3)flag-patched, embroidered, 4)baggy, cinch-waisted, 5)scarred, ripped, torn, frayed (depending on our age) pants that at one time or another we've filled with ourselves?

Talk about the fabric of our lives. What other material reads like a soap opera—stiff and blue in the fifties, bleached in the sixties, pre-washed in the sixties, stressed and stoned (washed) in the eighties. Life mirrors jeans...or do jeans mirror art?

In 1853, the east coast merchant Strauss moved west to serve the miners, but he's the one who struck gold. Living here in the source of 'Levi's Country,' San Franciscans know Strauss cut pants from tent canvas, making the sturdiest work pants to be had in the motherlode. A century of phenomenal retail growth later, Levi Strauss & Co. has put denim at the center of a marketing phenomenon—this blue fabric has become the embodiment of 'Americana.' Move over, Mom, and apple pie—it is, after all, ten years since Levi's jeans were inaugurated into the Smithsonian Institution's permanent collection.

Denim for '87 is big news. *Sportswear International*, a trade magazine for the fashion industry, highlights growth trends in the retail market six months to a year before styles hit the stores. Henry Lehr, jeans industry pioneer and proprietor of the stores that bear his name, says, "Europeans want to look like Americans and Americans want to look like Europeans." He believes that's what keeps denim important to the fashion market.



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Trends work on a continuum, and denim rides the wave of one which moves towards simplicity—in design, in fabric and in theme for both men's and women's wear. Europe's fascination with American heritage and popular culture continues—in Italy, people are ripping waistbands, and knees, and fraying cuffs. Whether we are ready or not for bell bottoms and sixties-faded slashes, Mel Matsui, President of Code Bleu Japan, says, "The more worn-out the denim appears, the more salable it is."

What to look for: Most of what's appearing can be found, as Dorothy says, "right here in your own backyard." Or closet, in this case. Ripped pants you couldn't bear to throw away? Embroidered chambray shirts 'too sixties to live?'

Sure, they're the extreme, but pre-holed, pre-torn jeans have been on the market since spring of this year. And they're charging \$40 to \$80 a pair to do it for you. Shirts, skirts, jackets, jeans, overalls—plus newer asymmetrical zipper dresses, overcoats and casual walking shorts are out now, every collection has its version. Katherine Hamnett has beat-up motorcycle vests and rhinestone bustiers. Girbaud has high-waistline pants and chambray shirts with tears. Sasson is back with

a line called Kikit instead of his labeled jeans, and even Liz Claiborne carries menswear now to reach the traditionally-styled men's market.

On Fillmore street, you'll find the blues in eight shops at present. Besides hoards of Levi 501's, Girbaud, Lees and London's Pepe jeans, Bolla carries JouJou's jeans-as-stretch pants, green/back-splatter print or solid black pants are file woven, meaning tiny ribs further stretched with woven elastic. CP Shades has a great reversible jacket in blue denim/khaki, and The Producer has tapered, non-banded bottom. At Khyber Crossing, Rough & Hewn and Ralph Lauren shirts team with two skirt choices: long and narrow or over-pleated in swirls of folds. A Rough & Hewn lined jacket has red brushed cotton inside and a lambswool-like collar. Warm and green rubberized wader boots for a rugged match. Mansfield's gets dressed, with a high-waisted jumper, pants and toggle-buttoned tunic, plus a Rough & Hewn wide-waisted dress that swirls out to mid-calf. Zoe carries Girbaud and Edwin jeans in blacks and beiges, plus the softest denim skirt ever, by BIS. It is a ballerina-style skirt double gathered at the waist and hips. What's Up carries really minimal, denim duster coats in white, overdyed khaki, olive, dark green, black and deep purple. Plus padded short jackets from Italy and China. The Company Store has taupe, white and khaki coat dresses, a heavy brushed denim over-piece that's worn as a mid-calf sleeveless jacket, and light-weight faded blue dresses embellished with flower appliques, blue rhinestones and silver cord.

It's been said by fashion merchandisers that, "denim is the largest common-denominator fabric in the world. It's recognizable and seasonless." The silhouettes change, the fabric remains the same. I went on a clothes-purging kick about a month ago and threw out all the t-shirts, gauze and 'wierd' stuff that had moved from one closet to another through the

moves of my last seven years. On the bottom of a layer of pants I found a pair of cut-off shorts from my sixteenth summer. Those dinosaurs got dealt to the Goodwill pile on October 1, 1986. On October 2, I opened my *Sportswear International* magazine to page 74. They were selling, Katherine Hamnett's ultra-short, ultra-sexy denim cut-offs" with rhinestone trim.....

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Pacbag to host fashion show benefit November 21

Fashion runways at The Pacific Heights Bar and Grill—join the Special Police Officers Association on Saturday November 21 when they sponsor a local fashion show benefiting 'It's a Family Affair:

Remember Playland."

Local shops will be featured at the event, which runs from 11 a.m. until 2:30 p.m. Contact Leonard Priestly at 567-2468 for more information.

Painted Lady moving into '40's/50's

Diane Brevis, owner of The Painted Lady antique clothing shop, has restocked part of her shop with Parisian finery from the 1940's and 50's. Normally her shop is stocked with clothes from the twenties and thirties, but this time she says, "the handmade

couture clothing from Paris is so much more exquisite than American ready to wear of the same period, I just couldn't resist." Also look for the addition of jewelry, perfume bottles and objects from that period, plus porcelain and fabric puppets.

Mintun orchestrates Art Deco Ball Sunday November 16

Over the bridge and into the past—Oakland's Paramount theater is the dazzling showcase for the third annual Preservation Ball Sunday evening November 16 at 7 p.m. The Peter Mintun orchestra, led by neighborhood resident Peter Mintun, will provide the music for the evening.

Shop any of the antique clothing shops on Fillmore or Divisadero to find the cats meow for 'a night of

stardust and song.' It's the fiftieth anniversary for both the Bay bridge, this year, and the Golden Gate next May, so this year means the Art Deco Society will be off and celebrating with actual bridge-like structures inside the theater, which is located at 2025 Broadway in Oakland. Tickets are \$35 for Art Deco Society Members, and \$45 for guests and the general public. For more information, call 552-DECO.

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To View a Painted Moon

Jane Whelan grabbed a ream of typing paper from the shelf above her desk and rolled a sheet into the typewriter. Her slender manicured fingers pounded the keys. A while later, she pulled the sheet out of the typewriter and read the paragraph. Frustration. It was no good. She couldn't get the idea to come clean.

The gray phone on her desk rang.

"*Moshi, moshi*," she answered on the first ring.

"*Ogenki desu ka?*" a man's voice said. Are you well?

It was Takeo.

"*Isogashii desu. Ogenki desu ka?*" Busy. Are you well?

"Not bad at all. Can I see you tonight?" That meant, I want to see you in a certain sort of light, in a certain color. It probably meant he would arrive with roses.

"Impossible. I'll be exhausted tonight. I've got to finish a chapter for my grant. And I have to go teach an English lesson to your Uncle Mitsukawa in Azabu at four." The fact that all Japanese wanted to learn English and, if they could study with a native speaker, were willing to pay exorbitant sums, gave Jane, and most other Americans living in Tokyo, a decent livelihood. A good thing. Tokyo was the most expensive city in the world.

He was silent.

"Please don't sulk," she said.

"Tomorrow then?"

"Tomorrow," she said.

"Promise?"

"Promise. *Sayonara*." She hung up the phone.

Jane attempted to get back to her paragraph. She would have to decide about Takeo soon. He wanted her to go to Paris at Christmas to buy antiques for his fancy little shop on the Ginza.

In the pond outside her office window, a few speckled carp swam lazily in algae-green water, nibbling near the surface. Soon they would spend the winter semi-frozen at the bottom, then thaw again in the spring. Far away, the noise level of afternoon traffic increased.

The phone rang again. She picked up the receiver and smiled when she heard Robert Kernan's North Carolina drawl.

"Hi. I'm back from Hong Kong. God, that is a fantastic place. The manufacturing deal is going though. How about celebrating with me tonight? How about moving to Hong Kong next week and blowing this goddamned country off?"

"Robert. Welcome back. I'm glad about the manufacturing. Could we make it Friday? My chapter is late and I'm late for an English lesson. I've got to go this minute."

"When you gonna decide, sugar?"

"When my book is finished, sugar."

"Jane, Jane, sometimes I wonder when you are going to wake up and quit your dreaming. But never mind, I don't want to argue with you. I want to see you. I've. . . missed you." Robert didn't like to express his feelings, but lately he had been telling her more.



"You miss having someone to fight with."

"Yeh. Listen, Friday's bad for me. I have clients coming from Singapore. I have to entertain them."

"Then I'll see you after they leave."

"Let me try to bend my schedule. I'll call you tomorrow."

Jane put down the phone and fought off the feeling this kind of conversation always gave her, that she could disappear into Robert's life as though she were walking on quicksand. If she went to Paris with Takeo, that would be

She would have to decide about Takeo soon. He wanted her to go to Paris with him at Christmas to buy antiques for his fancy little shop on the Ginza.

the end with Robert. That much was certain. But she wasn't sure she was ready to let him go.

She glanced at her watch. She had to take three trains to get across Tokyo to her English lesson. She checked herself in a mirror she kept in the desk drawer, packed her briefcase, and left the office.

She walked through the thickening throngs of people until she got to Yurakucho station. The flow of humanity poured ceaselessly down the glistening stainless steel escalators. Metal platforms rolled out to meet the cars, metallic female voices announced the trains in polite Japanese. In her worst arguments with Robert, who couldn't wait to get to where the real banking action in the Pacific was, and who was now pressuring her weekly to go with him, Robert would say that her nightmare, rush hour at Yurakucho station WAS Japan: "A crystal clear example of a nation which has NO concept of the individual and could care less about it. Just group-think," he would say. "It's a real pain." She had learned not to argue with

him when he was full of ideas.

She waited exactly three minutes on the platform, then boarded the green train of the Yamanote-sen. The car was not too crowded. It was too early for the businessmen to smell of sake. That would be later and would go on till the trains stopped running.

An hour later, she rang the outer bell of the residential compound in the elegant Azabu section of Tokyo where Mitsukawa-san lived. His grandfather, the founder of the *zaibatsu* trading company which bore their name and family crest, had had the great wooden palace moved by flatbed truck from Kyoto where two hundred years ago it had been the residence of an imperial concubine. Like many Japanese of his generation, the grandfather had been caught up in the craze for Western decor. During the twenties, he had put Persian carpets over the *tatami* floors and had filled the empty Japanese rooms with Art Deco furniture. Hashimoto-san, the valet, opened the gate and led the way to the house with his stiff, springy walk.

In the library, Mitsukawa-san sat straight in his formal brown silk kimono. His face, in the lamplight, was the color of parchment. The backs of his hands were spotted and wrinkled. The light shone on his glasses. On the table was his copy of "The Old Man and The Sea," the Ernest Hemingway novel, which he had chosen for his English lesson. They opened to the page where the fish comes alive with the death in him and Mitsukawa-san began to read.

Pools of light from the floor lamps fell on the table between them. His voice sounded low and reedy, like a *shakuhachi*, a bamboo flute. Ten feet away, sliding doors opened onto the garden which contained the shrine of Mitsukawa-san's ancestors. Jane's attention wandered. The small maples had turned crimson and the play of late afternoon light in their leaves captivated her. He stopped reading and the silence drew her back.

"What motivates the old man?" Jane asked. Mitsukawa-san appreciated her rigor as a *sensei*.

He answered in his good English, "He thinks he is nothing. The man has proved himself a

Continued on page 18

PAINTED MOON

From page 17

thousand times but each time it means nothing. He kills the fish because that gives his life meaning."

"The man feels it is important to be something and that is being a man with honor," Jane said, thinking of Robert.

Mitsukawa-san sipped his tea. "But his honor is in killing well," he said.

"The warrior's love affair with death," said Jane, "it is not only Western."

"No. We Japanese are always slitting our bellies with beautiful blades. Mishima was a warrior and he killed himself, as Hemingway did."

Suddenly Jane was disturbed. "Why are the Japanese such a pessimistic people? Why? All Japanese literature is tragic and ends badly. All love stories end in double suicides. All lovers are Romeo and Juliet."

"Because duty comes before personal feeling with us, and because we do not attach the same meaning to death that you do. If I were the old man in the boat," Mitsukawa-san said, "I would not have taken the life. I would have thought the fish was an emanation of the Buddha. But then there would have been no story."

He put his book down and asked Jane if she would like to see the garden in the late afternoon light. The old man walked along the stone path deliberately, with weighted motion, as though he were an actor in a Noh play, slowing down the time and space surrounding him.

The path curved around a small hill of mosses covered with pine trees. Set on the hill and back was an ochre-colored teahouse. Before it, there stood a gray stone basin filled with cold clear spring water, and lying across the basin, a yellow bamboo dipper. To enter the teahouse, they bowed low, and once inside, kneeled Japanese-style on their heels in the

center of the tatami room. A brazier was set into the floor for a fire. A hook hung over it. A cast iron teapot and the tea implements were there, but the place was obviously unused.

"The doorway is so low," said Jane.

"Even an emperor must humble himself before the ancient pattern of the ceremony," the old man said.

"This building is beautiful. How long has it been here?"

"During the war, when I was a young man, I built it for Keiko, my wife. She was devoted to *cha-no-yu*, the tea ceremony. Keiko said that what it meant to be Japanese was to make a religion of beauty. You remind me of her."

"Even though I am not Japanese?" she said.

He nodded. "Often she came here alone when she was . . . with child. Often she wore kimonos, antique silk kimonos, precious things. We were wrapped up in our own world. I was not much interested in business affairs. Sometimes you and Takeo seem very much . . . like that."

"What a lovely thing to say," she said. For several moments, they sat in silence, and then Jane said, "You haven't shown me the garden and soon it will be too dark."

They left the teahouse and went back to the path. After a few moments, the old man began to speak again. "You in the West are concerned with geometry in your gardens. You like to apply mathematics to nature. We wish to expose a pattern which is already there. Our architecture contains the idea of the complement. In the house, you feel the garden and in the garden you feel the presence of the house. They complete each other."

She looked at the house set down the hill through the pine trees, its gracefully curving eaves still and silent.

"They do. It's true," she said quietly. "It is beautiful here."

"Yes, it is. Only beauty civilizes. If you can learn to see, seeing becomes a religion. It is ours. If the beauty is the ordinary condition of your life, you find the way to deeper things. Come, I want to show you something very Japanese."

At the house, he passed the doors leading into the library and continued along the path to a separate wing of the house.

He opened the sliding doors and they stepped inside. A faint scent of powdery plum incense hung in the air. *Sudare*, blinds made of

Continued on page 19

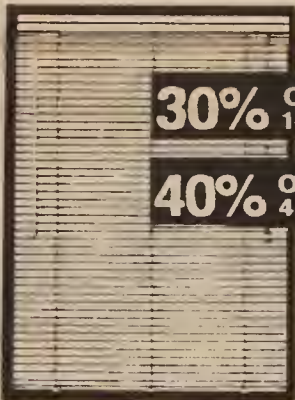
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PAINTED MOON

From page 18

reeds, lined with antique brocade, covered the windows. The light which came through them was golden. When her eyes adjusted, Jane saw that the room was empty. On the far wall was an oval Chinese window framed in rosewood. On the walls were irregular shelf arrangements, also of rosewood. The painted scenes on the walls and sliding doors seemed real in the golden light: herons wading in ponds, fish among cattails, ducks on river banks, mists on distant mountains. Geese in flight before a full moon cast shadows against silvery light. She wondered how a painted moon could seem to give off moonlight.

"What do you think?"

"It is extremely Japanese. The moonlight. . . is a remarkable illusion."

"At the end, this was my grandfather's room. When we are young, we Japanese have the desire for Western things, but in time, we become more and more Japanese. I've noticed it in myself."

"Perhaps that is wisdom, to know where the best ending comes," she said thinking of the old man, and of Takeo, and then thinking of herself.

They returned to the library to finish the lesson. During the remainder of the second hour, she felt tranquil, as though things had fallen definitely into place. The old man was almost finished with this book. Soon they would have to choose something else to read. When she got home, she would call Robert, and tell him they needed to talk about Hong Kong. They could go in a few months, after she finished her book.

—Diane Wolff

Diane Wolff is the author of two books on China and is at work on a comedy of manners set in San Francisco.

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ALIOTO

From page 7

understand that one which was , a ten to one vote. She is also against hand gun control."

As the interview progressed, Angela Alioto revealed herself as an effective and tough administrator barking instructions to campaign manager Gavin Payne to bring her information and appointment schedules. Tough, yet feminine, with her long curly brown hair and high heels , effective yet affectionate as she joked with Payne about campaign hassles.

On Fillmore Street, Getting Out the Vote:

The following day Angela Alioto took her campaign literature, her seventeen year old son Adolfo and a team of teenage supporters to the Fillmore to meet with local merchants and mingle with her neighbors.

She greeted Max Cologna, owner of the Bi Rite in Italian, then moved next door and promised Ruth Dewson that she'd come in for a manicure at the Nail Gallery. She stood in front of Spectrum and spoke with owner, Ron Hobbs about her mother's parrots purchased in his store and discussed supporting legislation



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beneficial to petstore owners for importation of exotic birds. At Hoy's Sports she chatted with part -owner, Mr. Mengesha, and commented that she buys all her running gear in his store. Although when asked how many miles a day she ran, she replied with candor, "Not very many, I have asthma."

Speaking with neighbors on the street, the continual refrain, "I need your vote on Election Day." Meeting the volunteers in the Opportunity Shop, who remembered her father with fond memories One woman commented that she saw Angela on TV the other night, "What did you think," Angela insists. "Come on, be honest." The woman replied "I think I was kind of surprised at the approach." Alioto describes her ad. "There was a circus in front of City Hall and I walk out and say I really love San Francisco, but some of the Supervisors have turned it into a circus. I want to return to the classic values. You have to see it two or three times for the impact to hit. It made you pay attention right. Next time it's on you should raise the volume to see what it's about. That's the idea."

At the Beauty Story, meeting co-owner Elana Laub, "I'm Angela Alioto, good to meet you, this is my favorite store. I live around the corner and come in here once a week. I've got my little

Continued on page 22



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Exercising Your Options

by David Kirk

Backing up your exercise program

How many of you suffer from recurring back problems? Lower back pain seems to be a plague of the modern man, and woman. Those people who sit at a desk all day, infrequently exercise, or fall into poor posture habits, are those who are most at risk for back pain. The problem is, once you've got it, quite often it never really goes away. I know too many people who begin each day asking themselves the question, "How's my back?" For those of you who recognize themselves in this paragraph, I do not have any easy answers for you. I can tell you though that the approach you must take in addressing your problem must be swift, consistent, thorough, and ongoing. Habits must be broken, and sometimes your lifestyle needs to change. This means spending part of each day stretching, doing back and abdominal exercises, and practicing good posture.

There is not enough space in this column to adequately cover all the exercises and knowledge you need to help your back. I will briefly go over some of the most common causes of back pain, along with some ideas about where you can seek additional help.

One of the most common aspects of those with lower back pain is a lack of flexibility, especially in the legs. By not practicing stretching to retain the flexibility of the body, a tightness develops, especially in the back of the legs (hamstrings and gluteal muscles). These muscles are very large and they exert a strong influence on the position of the upper torso, effectively pulling it back so that a greater

amount of stress is placed on the lower back area. A good stretching program is necessary to lengthen these muscles and minimize their pull on the upper body. A back clinic, a good health club, or a yoga class can be very valuable here.

A weakness in the abdominal area is another common cause of back pain. The torso is supported by a variety of muscles, among which are the abdominals. A lack of support in this area forces the body to compensate, using other muscles to fulfill the function of the abdominals. This can be fine when we stay within the boundaries of our desk-living existence, but once the body is jerked or torqued in an unusual manner, serious back problems can result. Again, professional exercise programs can help you to gain new torso strength and minimize the potential for injury.

These are two of the areas of the body which are primary considerations for the person with back pain. If you have a tendency towards lower back pain and feel that you could benefit from some of the exercises described above, then I would suggest you visit Pacific Heights Health Club, or one of the other finer health clubs in the city where you can receive some personal attention for your problem. If you currently seeing a physician for your back problem, and are in any way debilitated by your injury, I would suggest you seek out the services of a back clinic such as "Backs To Work".

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David Kirk is manager of the Pacific Heights Health Club.



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Putting Nutrition First

by
Dr. Richard Kunin

Questions and Answers about nutrition and your health.

Violence: food is the best tranquilizer

"In my tenure down at the crisis unit, we have given out more orange juice and graham crackers than any amount of medication."

This statement is remarkable because it comes from a leading psychiatrist, Dr. William Dubin, Director of the Pennsylvania Psychiatric Center and because it was reported in the latest newsletter of the American Psychiatric Association. Evidently psychiatrists are beginning to put nutrition first!

Dr. Dubin surveyed some 3800 psychiatrists and found that 22 percent of them had been assaulted at some time during their careers. By studying 91 of these cases Dr. Dubin has found ways of predicting violence and dealing with it more effectively.

We are not talking about robbery or street muggings here but rather the emotional responses to the pain and frustration of life, which can put any of us in contact with violent feelings and behaviors in ourselves and others. Violence is such an important part of our times that we all must be prepared to cope effectively.

How to predict violence? If tension is mounting, there are physical clues, such as aggressive posture, clenching of fists or jaw and hyperactivity, ie. restlessness and sudden movements. Verbal abuse and insult is a serious sign of violence, the more so since it tends to evoke over-reaction from others, even trained health professionals.

How to deal with violence? "Verbal abuse is a symptom of psychic pain," says Dr. Dubin and he recommends that mental health workers "try to determine the origin of this pain in the same systematic way they would try to uncover the cause of abdominal pain, for example." People become violent when they feel "helpless, castrated, humiliated or cornered." This applies in everyday life as well.

When psychiatrists used counterthreats or when they got angry, they were likely to be injured. Trying to reason with the patient was

also ineffective. Ultimately, Dr. Dubin recommends that the staff take the patient to the kitchen instead of going to the quiet room. In our society, "everything that has to do with love or caring centers around food."

If all this seems passe, let me reflect on my own experience of a decade ago, when my official orders to provide a "health snack" for one of my agitated patients was regarded as a sign of my incompetence by my long-time colleagues! We have come a long way when the official newsletter of the American Psychiatric Association now features a study which advises: "take the patient to the kitchen instead of going to the quiet room." and "The last thing violent patients expect staff to say is: "Would you like something to eat or drink?"

It is clear that Dr. Dubin is attune especially to the psychological importance of food. However, biological effects are equally powerful. Food is an antidote to hypoglycemia, low blood sugar, a condition that makes us more emotional and less reasonable. Carbohydrate foods, ie. sugars and starches, can directly increase the brain hormone, serotonin, which is a natural sedative and pain reliever. And some foods lift our mood by direct action on the pleasure centers of the brain, which counter anxiety, depression, pain and hostility.

Mood foods are familiar and popular: ice cream, candy, chocolate, even coffee can have a prompt and reliable benefit on mood and mental acuity. Whatever may be your opinion of such "junk foods," a crisis calls for action and almost any appetizing food or beverage can help. On the other hand, alcohol should be avoided: too dangerous, liable to release violence and dull one's ability to reason and restrain emotions

In our personal lives there are times when we or someone we are close to is at a loss, feels hurt or insulted, and bristles with agitation and anger. While there is no substitute for solving the real problems of life, at times of crisis the offering of food can help to turn off helpless rage and comfort away pain. Putting nutrition first may help you to cope with violence someday.

INCA TRAVEL

From page 8

ancient gateway called the Door to the Sun. As our intrepid traveler Angela poked her head through the stone portals, she was greeted by a flash of lightning and a peal of thunder crashing over the peaks. Such displays are common enough during the rainy season, but even so, Angela found the timing impressive, to say the least.

The Door provides a spectacular frame for the ruins of Machu Pichu in the distance. The larger structures stand out clearly in the pristine air and you know that the goal is now almost within reach.

Arriving at last in the ruins of Machu Pichu, you can hardly keep your imagination from running riot among the moss-covered temples. The last people who lived along these stone-walled streets were the proud rulers of the Incan Empire. Their power stretched for thousands of miles; their civilization held sway over five million citizens. Yet they have been absent from this city for over 400 years. And now the jungle broods around their legacy to the ages.

From trail's end at Machu Pichu, a bus takes you down the mountain to a train bound for Cusco. As you approach the city four hours later, the train lights are turned out and passengers are serenaded with local music as they zig-zig down the slopes to the town. It's a warm and fitting end to a fantastic trek.

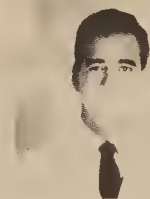
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--Susan Campos

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THE LAB

From page 9

going on-- paintings, photography or sculpture in the gallery (which also hosts regularly scheduled poetry readings), plus slide projections, dance, music, even theater upstairs (either separately or in the same performance). Micheal Calvello, The Lab's Promotional Director, says, "I've only been here since February, but one of the first performances I saw was by a percussionist who uses sculptures that he made from sheets of titanium and other metal alloys...and he bangs on them. It sounded very powerful in this theater. You might not think you could sit through a whole performance, but in actuality it was memsmerizing."

Their calendar reads like a veritable alphabet soup, with words, names and performances mixing and finally matching up in four broad categories. 'Looking Forward' presents new music and sound artists; dance and performance come under Theater; the gallery houses visual art and literary events; seminars and classes run in between.

Artists from all over the city and even the world have performed at The Lab. New Zealand's Invisible Cinema showcased experimental film makers, Russian Art Experiment was performed by Serbian conceptual artist, Vlado Zivojnov, plus local performance groups like Persona Grata, Elbows Akimbo, Clubfoot Orchestra and the San Francisco alternate video festival, Video Refuses, get forum here. This month, expect Tlaxculli, a multi-media performance from Mexico by way of Mexican-American theater--a production of Bertolt Brecht's 'Mahagonney,' combining projected images, music and songs by Kurt Weill--'The Joy of Cooking' by Danish choreographer/dancer, Kaja Gam, plus a gallery show by Lab Curator, Bill Allick. This is just a start.

The Lab moves steadily into the performance art circle of San Francisco, which by definition will probably never pull in record-breaking crowds. "The nature of what we do is to feature unknowns," says DiStefano. "It is difficult to draw an audience for that kind of artist, so we are trying to think of creative ways to build up that audience."

So The Lab will be billing emerging artists with established ones, not unlike a rock and roll success formula. And Millar is championing a

new organization he calls A.R.T.S., his Audience Research and Targeting Service. If it works, he hopes to combine small performance spaces in a collaborative effort to coopt ad dollars for newspaper promotions, exchange mailing lists and set up a computer network and bulk mail service.

Until that time, The Lab stays busy reviewing artists' proposals, sharing job duties and finding the time to pursue each member's individual art. If collaborative art is the next wave for new performance, The Lab collective is a group that not only promotes it, but lives, sleeps and sometimes eats it. The Lab is working-- for the performer, the performance space and the community, of which each audience is a part.

The Lab is located at 1805 Divisadero, at the corner of Bush. Call 346-4063 for performance schedules, artist proposal information or general conversation.

--Kathi Wheeler

ALIOTO

From page 19

card with the little lips on it. Elana said: "We have a number of Alioto's who shop here. Michele shops here, all the kids and Kathleen come in, so you're running for Supervisor, you got my vote." Thank you I appreciate it." Angela replied. Elana, businesswoman as she is concluded with, "anybody who supports my store has got my vote."

As the whistle stop tour of the Fillmore stores drew to an end, and the campaign workers who had been passing out pamphlets regrouped and began clowning with each other and

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Angela on Sacramento Street, the final question had to reflect why she is really running.

Do you consider this an opportunity to have an experience with the voting public or do you really expect to win this time.

"I certainly expect to win this time."

If you don't win, what will you do?

"Work at the law office, but during this campaign, I have met a lot of people who need a lot of things. If I don't win, which I have every intention of doing, I will be working for a great many people that I promised to help. So that might keep me in the ring for two more years and run again, but I plan on winning this time."

--Anne Coffelt

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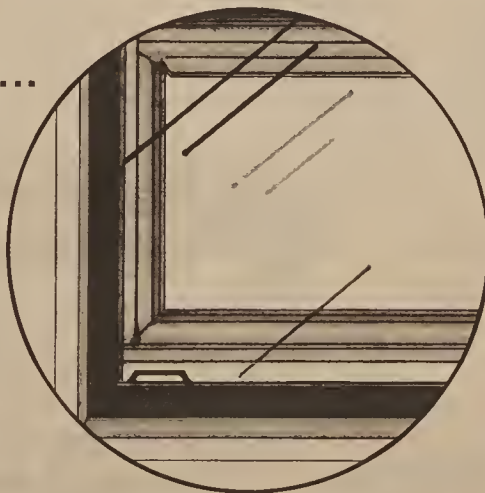
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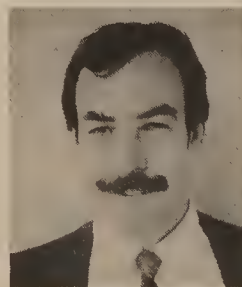
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Great Old Houses #7—A Queen Anne/Craftsman at 1900 Pierce

The Queen Anne/Craftsman house at Pierce and Pine Streets has changed very little since it was built in 1886. The next year its photograph was published in a newspaper series called "Artistic Homes of California." Except for minor details, the picture might have been taken today. It shows the same sinuous brackets at entry and windows, the same unusual fern relief in gables, the same roof and dormer and siding and hexagonal shingles and so on. The house has lost a tall brick chimney (probably in 1906), a rear porch, square upper sash panes on the parlor's bay window, stained glass in the next window and some entry details. It has acquired a flagpole and fire escape, basement window bars and the wrought iron fence on Pine.

With the photograph came a description of the interior: "The main hall is nearly square, finished in redwood, with the wax polish. The hall fireplace cuts off the further right-hand corner. The chimney-piece, supported on Corinthian columns, is very effective; the staircase rises from the left. The dado is paneled, with a circle in each square. The sidewalls are terracotta, and the ceiling is marked off by deep mouldings. The staircase makes one turn and then is walled in."

The 1887 picture and text reveal entry changes. Originally there were double front doors with little squares of leaden glass. On either side of the marble steps the porch held a long bench sheltered not only by the gabled door hood but also by a pair of L-plan balustrades. It seemed like the cozy inglenook around a fireplace, fashionable from the late 1880's through 1910 or so.

Such an inglenook, and the curious brackets, roof variations and unpainted redwood inside, together relate the house to turn-of-the-



1900 Pierce, a 100 years old this fall, is the first known house of East Bay architect A.W. Smith. Subtle curiosities distinguish it from his more famous contemporaries.

century Craftsman houses by Julia Morgan, Bernard Maybeck and lesser architects. This one is basically a Queen Anne house, on the cutting edge of style for 1886, but it has these 1900's elements. *Artistic Homes* attributed design ideas to the owner and only their execution to his architect, but that era's local architecture magazine named the architect as A.W. Smith.

A.W. Smith was an East Bay designer, very busy in residential work about 1895-1925. He built many Craftsman houses, often with curious design twists of his own. Quite a few Oakland and Berkeley houses said to be by Morgan or Maybeck, upon research turn out to be A.W. Smith products. This house is his earliest known, and already it exhibits typical curiosities.

—Anne Bloomfield

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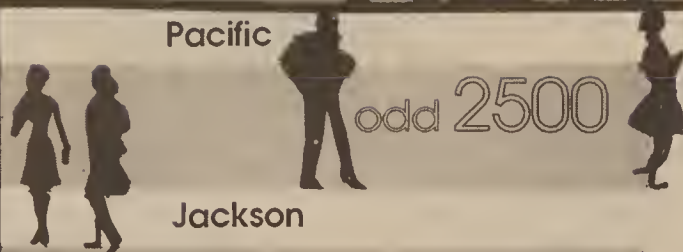
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